

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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CAROL HODGSON.

News and Notes of Interest in the Theatrical World of Holland.

THE BROADWAY STAGE.

On May 25, the Broadway stage was a scene of activity and excitement. The season's work was well advanced, and the audience was well served. The following are the principal productions and the names of the principal actors and actresses:

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TELEGRAPHIC NEWS

CHICAGO.

Changes of Bills—Casts from the Windy City—Summer Outlook.

(Special to The Mirror.)

CHICAGO, May 11. One of the new arrivals at the downtown theatres this week was When Johnny Comes Marching Home. He expects to make Chicago his home for many moons to come. This new piece opened at McVicker's Monday night to an immense house, that thoroughly enjoyed the songs and Edward's comic opera from certain to contain. Various phases of Southern life are shown in this new musical play, and Frederick Whitney's comedy is a decidedly talented one. The run should be both lengthy and prosperous.

A very important dramatic event is on at the Grand Opera House, where Lohrer and Company's "all star" combination is appearing in a grand revival of Romeo and Juliet. A most satisfying evening was tendered this evening, the array of prominent players including the Grand won't hold the record in this work, as great has been the success for them. Kyrle Bell, F. C. Kane, Edwin Arden, George Carlin, John H. Pugh, Robert Robinson, John R. Kellard, W. J. Ferguson, Ada Dwyer, Eleanor Baker, North Baker, Frank Hurling, C. R. Chalk, Mabel Aylward, Mrs. W. G. Jones, and others are members of the "all star." Lohrer and Company merit credit for the superb comic entertainments and elaborate mounting. The revival is a new dramatic event.

Mrs. Lohrer's engagement closes next Saturday night. De Barry and Belmont's shift will have to shift to find with the reception at the theatre. The Illinois Theatre has been filled at every performance and extra Wednesday matinees were also found necessary in response to requests for extra Chicago matinees, which usually close a twelve month run in New York, will come to the Illinois next week for a short run, as they have their home from New York to Chicago at Pittsburgh and Cincinnati. We are given to understand that we are not to have a "summer two company," but the production in the individual integrity will be the same as the Chicago matinees of talent. A number of new songs, etc., are promised because we are familiar with the old ones and I promise "If you are a little queer, I will stick," one of the new songs.

John Madden has been most favorably received at Forest in George W. Cable's Southern romance, The Cavalier. The Little Princess will follow Mrs. Madden's engagement. Miss James, whom we have a warm spot in our hearts for, and who has not been here since Lohrer's engagement, will lead a lovely welcome evening here, and The Little Princess is bound to have a prime favorite during her visit of four weeks.

The Tenderfoot, at the Dearborn, is a great go. Richard Carlin is a wonderfully clever fellow and a little worthy the name. "Cats" is in with good company when he joined the Dearborn, his day's entertainment, comedy, song, funny sketches and his "comic" comedy having made a big hit. After the summer run I feel sure will be a success. Mr. Carlin will be glad to write The Tenderfoot, and the Dearborn management anticipated that they expected it. At the conclusion of the summer season this theatre will go into other hands, and many changes will be made in the interior, and I understand the words "New Carlin" will replace "Dearborn." This will be the third time the name of the theatre has been changed. The new name is "The Carlin," but it never seemed much. W. W. Thomson took the managerial reins. Although the Dearborn people will have no theatre, yet they will continue to place on tour their musical attractions, as heretofore. Perhaps at some future time they will have another theatre in Chicago.

The new musical extravaganza, The Virginia, opened to-night at the Lyceum. Miss Lewis, George Smith, John Lewis, and a pretty show of music, all came in for their share of the honors. There was such a crowd of first-nighters, etc., that I could only see Lewis' entrance, which was from the mouth of an immense pop, while Dave and the whole both made hits. George Smith staged the Freda Pauline Cohen plot, and in old hands, the first night was a success. The first night was a success. The first night was a success. The first night was a success.

York State Folks is packing 'em in at the Great Northern, and Fred Wright's excellent company deserve the many nice things that have been said about them. York State Folks is just the sort of a play the patronage of this theatre. At the conclusion of the four week stay the house will close. Robert Bennett is understood to follow.

Well, that old fellow, King Dodo, is home again at the Dearborn, and his devoted subjects both in front and behind the footlights seem to be glad of it. To-night the house was simply filled to overflow, and the play and Dodo's place is surely in his summer run in Chicago.

The success at the Bush Temple is getting on toward its climax, and we have much to thank Manager Glendon for. All sorts of obstacles crossed his path, but he mastered the situation, never lost heart, and turned the Players Stock company into a very desirable combination. Stanley Woods' dramatization of Hamlet last week was remarkably well done by this organization. Grace Davis simply distinguished herself at this week she is appearing in the principal role in Julia Arthur's play, More Than Queen.

All smiles at the Thirty-first Street Theatre this week. Dr. Jekyll and Mr. Hyde has been chosen, and in lieu thereof Strange Adventures of Miss Brown is the play, which serves to show the comedy element of the Columbus Stock company off nicely. Anne Sutherland, Frederick Hartley, and all the other favorites are on the cast.

Isaac J. Carter's The Flaming Arrow had a big week of it at the Criterion. This company closed the most successful season it has ever had. Mr. Carter has arranged to place this play and the Indian actress, Go-Wee-Go-Mahawk, on tour next season in a very elaborately mounted production. Sandy Bottom, Hampton and Hopkins' play, opened big yesterday at this theatre. Shadow of the Gallows is the title of the play at the Bijou.

One of the best melodramas of the season holds the boards of the Academy—The Charity Nurse. It is duplicating the success it had on the South side last week.

An attraction with the peculiar name, Ten Ton Door, is on for the week at the Alhambra. That good old play, The Galley Slave, is being revived by the new American Stock company.

The patrons of the Columbus are enjoying Hoyt's A Texas Steer, and this familiar satirical comedy will be a good drawing card for this theatre.

May Homer and her stock company have it all their own way at the People's. Good luck also seems to follow the company playing at the Garrick.

Peggy from Paris is on her way to Boston. Chicagoans liked her immensely. Wonder if the Bostonians will?

Mary Shaw and company, management of George Brennan, met with well merited attention at the two matinees at McVicker's last week. Ham's Ghosts was the play, and is said to be the greatest product of the pen of the eminent Norwegian dramatist.

Miss Boyle and Selma Fetter are playing the Koli and Castle circuit.

Chicago Harmonic Society gave its third and last concert last night at the Bush Temple. Madame Fennell, accompanied by the distinguished pianist, was the stellar attraction.

At Fanny Hill is one of the early bookings at the Columbus Theatre.

Alexander Gahan, formerly of the Columbus

and Dearborn stock companies, is now leading

him at the New American.

John H. Pugh, general manager of the Chicago

entertainment, has announced that Mr. Carlin's new

play will be a success. A well-known actor

has been secured for a number of years and will

be featured in the play. Mr. Pugh has also

discovered two of the most talented children I

ever saw for the Western Two Little White

boys, which John A. Hurling will manage. The

children are far away from the ordinary in the

way of character in their comedy, and they

will play the parts in a surprising

manner. Their names are Benjamin and Thomas

Boyd.

Reynold and Clifford will play their attraction

on the road in the same next season.

Their new Niagara Falls show is with a splendid

cast of people.

I am told that the summer season of burlesque

and musical comedy which was to go on at the

Chicago Theatre will be the star of the bill

at the Chicago Theatre next week.

Water and Phipps company came to the Grand

Opera House 18 and continue for two weeks.

The house will then close for a few days for a

general cleaning up and will reopen with The

Boys in the Rain.

The dramatization of Frank Merri's Chicago

Story of Trade, "The Play," will be pro-

duced by the Chicago Theatre.

Kyrle Bell, who is here this week with

Lohrer and Company's "all star" company, will

be seen next season in a dramatization of R. W.

Harrison's "The Amateur Crackman." Robert

Robinson, also of the above company, will be

engaged on a starring tour by this firm in a play

by M. B. Sullivan.

Work has commenced on the new Inglethorpe

Theatre and the new Lincoln Theatre is also

about to be started. The latter will be located

on Madison Street, between Dearborn and State

streets, and the latter will occupy the site of the

old Open Board of Trade Building, with main

entrance cut through to Clark Street.

Edward Smith, manager of R. D. State's Great

Northern Theatre, tells me this theatre has had

the most profitable season since it came under

the control of Mr. George.

James J. Smith, the well-known Chicago

manager, has been doing some excellent work in

charge of James E. Hackett.

James W. Hackett, of the Grand Opera House,

has charge of the booking of the new theatre

at Madison, Ind. He tells me he has a most

desirable line of attractions contracted for the

coming season.

John Conner, manager of the New American

theatre, and the Coliseum, at South Chicago, has

engaged a number of new attractions at both of

his houses for the next season. The stock

company at the former and continuation of the

latter will continue to be the policy of these

theatres in future, as previously.

R. G. Miller, the general business representative

of King Dodo, gave his attraction a great

boost, and along with Harry Davis' attractive

new work on under the title, and made

William, Charles W. Meyer, Ray Henry, Arthur

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last week his widow, May Dougherty (May Waldron) was made by a surrogate's court administratrix of the estate.

NAME AND SIZE ESTIMATION

Largest Dramatic Circulation in the World

Chicago is another city in which Trust influence has been felt, but from which it has been impossible for the Trust to exclude those whom it could not control. The owners and managers of the Grand Opera House there, desiring to put their property in Trust hands, have held Chicago open to independent attractions, from which they have enjoyed a prosperous business, aside from the distinction attaching to management.

There are no happier or better conditioned children outside of the restricted circles of great wealth than stage children; and there are no children anywhere that develop better individually or more surely to the common well-being than the average of those who are cradled in the theatre and follow the stage as a profession. In fact it may be said that theatre children average as well following them to the adult stage, as any other children, not excluding those of the restricted circles noted, in all the common things of everyday life, while their work sets them on a plane apart in the system of duties and compensations that relates to the work of individuals for the public. The most searching investigation would prove this if it needed proof. It does not need proof to rational persons who see its truth in the happy and healthful aspect of stage children themselves that rebukes the irrational persons who persecute and hinder them on mistaken premises.

THE MIRROR's ability, independence and fearlessness have won for it public and professional confidence and support that have enabled it to regard with indifference the hostility of forces before which all theatredom trembles. The Trust started out once to smash THE MIRROR and succeeded only in making itself ridiculous. THE MIRROR will be flourishing when the Theatrical Trust is dead and forgotten, "unwept, unhonored and unsung."

He learned it at the mother-school—
That great belief—the Golden Rule.
WILLIAM RAYMOND GILL.

THE USHER



Mr. De Foe in the World on Sunday had an interesting summary of the present dramatic season in New York. The statistics he has made are significant. Of the ninety-two new works presented on the local stage sixty-four were plays, twenty-one were musical comedies and comic operas and seven were burlesques and travesties. There were seventeen serious plays, fifteen romantic comedies, thirteen melodramas, nine farces, six light comedies and four tragedies.

There were forty-eight original plays, eleven plays based on novels and five plays adapted from foreign sources. Thirty-six were by American authors and twenty-eight by foreign authors. Twenty-four old plays were revived, including five Shakespeare plays.

It will be seen from these figures that there have been more American than foreign plays produced, but upon analysis it will be found that the majority of the American plays have not been given in the leading producing theatres. The improvement shown in the diminution of dramatized novels is possibly counterbalanced by the increased number of musical pieces.

The Chicago Evening Post discovers that there are but five genuine actor-managers in the United States—that is, stars who control and direct their own affairs and are solely responsible for their financial risks and solely interested in their profits. This state of affairs offers a decided contrast to the condition in England, where there are any number of actor-managers.

A member of the profession writes: "Why does not some one of the many who knew him, of the many who owe their professional start to him, organize a movement for a benefit for that splendid old actor, John A. Hilder—that man who as a manager looks back over a half century's business career with not a blemish upon his integrity? It is the belief of many that a suggestion through the medium of *The Mirror* would do the work."

William Winter, in a charming note on Mr. Jefferson's impersonation of Rip Van Winkle upon the occasion of his appearance in Harlem last week, said: "The secret of its supremacy is not obscure. It has bewitched the world, for the simple reason that it has successfully applied the method of poetic treatment to common things. That is easily done—when you happen to be able to do it; but you will not accomplish it unless you were born with the faculty of the poet."

The Exile, the new play by Lloyd Osbourne and Austin Strong, that Martin Harvey produced at the Royalty Theatre in London last Saturday night, is not the drama in which he is to appear during his next American tour beginning after the Christmas holidays.

The Exile deals with certain phases of Napoleon's last days at St. Helena. The play chosen for use in this country is English in scene and its story is laid in the stirring times of the Roundheads and Cavaliers. It will be produced by Mr. Harvey next September in England.

The cables bring mixed reports as to the reception of The Exile by the London press. The play is praised in certain quarters and condemned in others, but Mr. Harvey's performance of the role is universally approved.

Messrs. Osbourne and Strong seem to have drawn Napoleon in harmony with the view of Lord Roseberry's "The Last Phase." The plot of The Exile is slender, the study of the central character forming the substance of the work. The three acts are laid at Longwood, and with the exception of two British officers and an Englishwoman, the characters are all members of the ex-Emperor's suite.

A Brooklyn police magistrate had a peculiar case before him the other day. A young woman had gone on the stage because her husband did not earn enough money to support her according to her tastes. Recently they quarreled; the wife swore that the husband knocked her down; he swore that she came at him with a knife and he merely pushed her away in self-defense. The husband appealed to the Justice to decide whether he had "a husband's right to object to his wife appearing on the stage." The magistrate was diplomatic; he refused to decide that question, but as a compromise he held the husband for trial on a charge of assault.

Howard Paul will make his annual trip to this country in June. He plans to spend the summer in the White Mountains.

D. H. Hunt, manager of the Pike Theatre at the time it was destroyed by fire, announces

that he will have a new theatre in Chinatown next year. It is not certain whether this theatre will be on the site of the old Pike or not. Powell Crossley holds the lease of that property. He has an option to buy it in 1935 at a price which, in view of the enormous increase in valuation, would be a great bargain. Indeed, there is said to be an equity of over \$500,000 in the property, which is still owned by the Pike estate. The probability is that a large office and theatre building will be erected there, in which case Mr. Hunt will have the new theatre.

THE MINNIE'S MATINEE GIRL (Kate Masterson) is at work on a novel to be called "The Thirteenth Apostle," which she has agreed to finish for publication in the Autumn. The story will deal with contemporary New York life. Its heroine is a young woman who works miracles through faith. The hero, for whom the book is named, is a society man who devotes his life to charity among the poor of the city. The story will be a decided contrast to Mrs. Masterson's successful book, "The Dobbys," as its humor will consist largely of satires on New York's fads and foibles.

NEXT SEASON AT THE MANHATTAN. The plans made for the Manhattan Theatre by Harrison Gray Fiske, manager of that house, promise a season of exceptional interest. As Mrs. Fiske will next season spend much of her time on tour in Mary of Magdala, the greater part of the season at the Manhattan will be given over to other attractions, although Mrs. Fiske will play an engagement there in Mary of Magdala, and during its term will appear at special performances in a notable double bill of *Hamlet* and *John Luther Long's* new one-act play, *Donna*.

One of the earlier engagements at the Manhattan next season will be that of Henrietta Croaman in an elaborate revival of *An You Like It*, in which this popular actress has won her most artistic honors, and Charles Richman, under the management of Messrs. Weber and Fields, will make his bow at the Manhattan as a star, in a new drama of the Colonial period by Mr. Victor Mapes.

James Fiske will produce at the Manhattan the Spanish play by Guimera, that has been performed with signal success by the famous Spanish actress, Maria Guerrero, in Spain, Italy, France and South America. *Corona Riccardo* has been engaged by Mr. Fiske to originate in English the chief role of this play, and the production will be one of the most picturesque and detailed of this period of elaborate stage representations.

James E. Hackett's next annual New York engagement will be played at the Manhattan, where he will appear in a new historical drama by Victor Mapes that will involve a production of unusual splendor, employing a company of one hundred and fifty, in which will be seen many prominent actors.

Martin Harvey, who will tour this country next season under the management of Messrs. Fiske and Hackett, will also appear at the Manhattan in a new play that promises to give him an ideal opportunity. This list of attractions, all in consonance with the dignified policy of the management of the Manhattan Theatre, promises the fine clientele of that house a notable and varied series of plays and stars.

HELEN AND HELP. Upon the first page of this week's *Mirror* appear the portraits of Helen and Help, song writers whose compositions have met with popular success since they first began to place their works upon the music market. Not only have they been fortunate in pleasing the popular fancy, but they also have been able to write songs of such radically different kinds that they may rightly lay claim to possessing musical versatility. Among the more successful songs which they have written are "How'd You Like to Be the Ice Man?", "Every Race Has a King but the Coon," "In the House of Too Much Trouble," "A Picture No Artist Can Paint," "It Ain't No Lie," "Since Sally Left Our Alley," "I'd Leave My Happy Home for You," "Ev'ry Man is a Volunteer," and "What a Nasty Disposition for a Lady Like You."

WORK ON NEW THEATRES STOPPED. Owing to the labor war which is now in progress between the building contractors and the workmen of the city work has practically ceased on all of the theatres now in course of construction, and it is doubtful if many of them will be ready to open at the appointed time in the Autumn. The new theatres upon which work has been stopped are the New Amsterdam, the Hudson, the new Lyceum, the Lyric and the Drury Lane. The playhouses upon which large repairs and additions had been started are also tied up. Among these are the New York, the Empire and the Metropolitan Opera House. The projected improvements in the Belasco Theatre will not be undertaken unless the strike is soon settled.

BOOKS REVIEWED. In "A Daughter of Thespis," published by the L. C. Page Company, of Boston, John D. Barry has created an essentially human and interesting story of stage folk, and thus presents a realistic picture of the phases of life that come into existence before the scrutiny of those in front of the curtain. The story is simple and the plot not at all involved, and yet the interest is well sustained. Intervened in the main theme are character sketches accurate and consistent, some pathetic, others humorous, some satirical, but all pleasing. As a whole, it is a diverting and an instructive tale, and one that it is well to read.

ASK AN INJUNCTION. The Harrington-Mace Arms and Steel Ware Corporation of England has asked for an injunction to restrain the Shubert Brothers and Nixon and Zimmerman from using the serial ballet in their production of *The Ringways*, alleging that it is an infringement on their patents. Judge Davis, of the Supreme Court, refused to grant the injunction, but issued an order to show cause why one should not be issued. It is returnable to-morrow. The defendants have offered to file a bond guaranteeing that all damages assessed shall be paid with costs.

PRINCE, 11; SULTAN, 4. The Prince of Pilsen's valiant ball players defeated The Sultan of Sulu's trusty nine on the West New York baseball grounds Friday afternoon by a score of 11 to 4. The Prince's benchmen also had to their credit three errors while those of the Sultan amounted five. Frank Sheridan and Charles McKinley administered seditions during the game, which was witnessed by a large audience of actor folk from both companies.

THE SCHOOL GIRL PRODUCED. The School Girl, a musical play, especially written for Edna May, was produced at the Prince of Wales Theatre, London, on May 9. The libretto is by Henry M. Hamilton and Paul Potter, the lyrics by Charles Taylor, and the music by Leslie Stuart. Norma Whalley and Pauline Chase appeared in the cast of the piece, which will be presented in America in the Fall.

DEDICATION DAY AT THE FUND HOME.

The Actors' Fund Home on Staten Island was one year old on last Friday, May 4. Just a year before, on May 4, 1934, hundreds of players journeyed to West Brighton to see the Home—the realization of the dream of the late Louis Aldrich—and to be present at the ceremonies with which it was dedicated to the use of the aged and time-worn members of the dramatic profession. Happily the Board of Managers of the Home and the superintendent, Elizabeth Corby, desire to establish customs for commemorating events in the history of the institution, and so it is that "Dedication day" has been set apart as the chief festival day of the year at the Home.

On Friday, the first anniversary, the estate was to be seen at its best. The trees, the gardens and the flower beds were bright and fresh with the green of early Spring. The house itself, always quick and open from basement to garret, has during the year taken on a mellowness that occupancy alone can bring to a structure, and it seemed more home-like than ever before. The guests invited for the day began to arrive shortly after mid-day, and before evening more than a hundred visitors had come and gone.

Upon entering the doorway the guests were greeted by Mr. and Mrs. Corby, and Sydney Corwell, the resident who was last admitted to the home, bestowed upon every member of the dramatic profession a small bouquet of flowers fresh from the garden. While the company was assembling a telephone message was received from Aunt Louise Eldridge to the effect that she could not be present, but nevertheless wished to send her greetings to every one at the Home.

The formal ceremony began at two o'clock, the audience and guests being gathered in the large drawing room and the library adjoining, which had been decorated with flags for the occasion. Daniel Frohman, the presiding officer of the day, made a brief opening address, in which he stated the reason for celebrating the occasion, and in concluding he introduced Joseph Jefferson, the principal speaker of the afternoon.

Mr. Jefferson, it will be remembered, made the most important address on the day that the Home was dedicated, and when he rose, quite unchanged by the passing of the year, he was greeted with a tumult of applause. Upon taking his place beneath the arch of American flags, Mr. Jefferson said: "It would seem appropriate that in view of my environment I should make a patriotic speech. But I have never been successful in patriotic speeches—possibly because during the period of the Civil War I was in Australia—and was very comfortable there, I assure you. Since then after the war I was sitting one day in the Fifth Avenue Hotel when a gentleman came up to me, and calling me by name, asked courteously after my health. I answered in the same spirit, but hinted that I had not the honor of his acquaintance. 'My name is Grant,' said the stranger. 'Ulysses S. Grant.' Of course, I was mortified and confused, and in order to make an excuse, I said: 'You must pardon me, General, but I have never seen you before with your hat on.' He immediately took off his hat, and with a smile, said: 'I beg your pardon, Mr. Jefferson.' Then I tried to explain that I did not mean by my remark what he thought I meant, and the further I talked the more entangled I became. Finally we got into the elevator, and I escaped at the first landing for fear I might ask him where he was during the war. And since I blunder whenever I deal with patriotic matters I will confine myself to talking about the Home. 'A year ago we dedicated this building from the outside, and now we celebrate the first anniversary of that dedication on the inside. This Home is the concrete expression of the noblest instincts which have marked the theatrical profession. It shelters twenty-three members of the profession, who, by age or some other reason, disqualified from work, and these twenty-three men and women are treated as guests who honor the Home by accepting its shelter. 'Time passes, and we are growing old. Let us see that when the comedy is ended and the curtain falls on the drama of life that we, each of us, make a good exit. I trust that when we say the last good-bye to those we love we will all go to a place where we will play star engagements forever.'"

Mr. Jefferson concluded his address with a rhyme, the last lines of which were: "And when at last I shall reach Heaven's door, I am sure that St. Peter will say: 'Come in, young comedian, entertain us some more.'"

But for Heaven's sake get a new play." F. F. Mackay, the second speaker, was called upon unexpectedly. He said, in part, that the actor who had spent the best years of his life in entertaining his fellow-men and had given his services for charitable benefits was entitled to the support of the public in his declining years. "For that reason," said Mr. Mackay, "the residents of this Home are not receiving charity but are merely getting what is theirs by right." Continuing Mr. Mackay paid a high tribute to Louis Aldrich, and in conclusion he spoke enthusiastically of the growing spirit of friendliness between the Church and the stage.

After the formal speeches were over the visitors inspected the building and grounds and partook of a delightful luncheon. Among the well-known people present, besides those already mentioned and the regular residents of the Home, were Mr. and Mrs. Antonio Foster, Harry Harwood, Frank McKee, Frank W. Sanger, William Harris, Anne Ward Tiffany, Mrs. Emily Lancelotti, Marie Bates, Mrs. Fisher, James L. Carhart, Milton Noble, John A. Robertson, George Thatch, John Jack, Felix A. Vincent, John Matthews, Norman Gimber, Adolph Jackson, W. E. Allen, J. Duke Murray, W. F. Stevens, Douglas Taylor, Willis F. Sweetnam, Major Burke, Charles Willard, Maud Wilson, Leonora Gordon, and Sarah A. Mills.

By four o'clock most of the visitors had departed, but Milton Noble, a trustee of the Fund, with his son and a few invited friends, remained for supper, and spent the evening as the guests of Superintendent and Mrs. Corby. The evening was a most delightful one, and those who missed it missed the unique feature of the day's celebration. From half-past seven to ten the drawing-room and library were filled with a merry company, and a delightful impromptu entertainment was given. Sidney Cowell played an overture with the touch and feeling of the true artist. William H. Danvers spoke feelingly, for all of their beautiful Home, of the contentment and happiness they had found there, and paid a warm tribute to Mr. and Mrs. Corby. Dick Parker picked his banjo with his old time skill, and sang delightfully some quaint old negro melodies. William Gilbert sang in his irrepressible way "Clementine." Charles Willard, the comedian, a visitor, gave a delightfully humorous bit of doggerel descriptive of the woes of Romeo and Juliet. Sidney Cowell and Fernando Henry sang, to Mrs. Cowell's accompaniment, that charming old duet, "I Know a Bank Whereon the Wild Thyme Grows." This was one of the gems of the evening. Harry Langdon recited one of Bret Harte's dialect poems with true artistic feeling and fidelity.

Stage-Manager Haggood then announced that Milton Noble had volunteered to sing a pathetic ballad. Mr. Noble said the pathetic ballad was just a little out of his line, though he felt sure that if he should try to sing his audience would unanimously pronounce it pathetic. Then he talked in his own inimitable way for ten minutes, calling tears to many eyes, to be quickly banished by peals of laughter. He concluded by reciting "The Other One Was Booth." Kate Singleton recited charmingly a humorous poem on "Spring." William Sweetnam, a visitor, kept everybody howling for a quarter of an hour with his unique "Gymnastics." The Rev. Mr. Moran, an officer of the Actors' Church Alliance, paid an elegant tribute to the players and his art. Ella Sothorn, a visitor, recited with delightful humor, a domestic episode, entitled "Too Late for the Train." The programme ended with the singing of "Auld Lang Syne."

EAT, DRINK, BE MERRY without penalty if you learn when and how to take an "Orangeade" powder to correct and restore. Never fails.

PERSONAL

ALSTON.—Above is a portrait of Arthur C. Alston, a manager whose success has been notable and whose enterprises promise to grow in importance.

LOFTUS.—Ocella Loftus after next season will star in a play to be written for her by R. H. Sothorn, while J. Hartley Manners and Justin Huntley McCarthy will also be commissioned to write plays for her future use. Miss Loftus' first venture, with which she in the Fall of 1934 will open the new Lyceum Theatre, will accord her an opportunity to reveal her imitative talents, it is said.

GALLAND.—Bertha Galland will star next season in Paul Kester's dramatization of Charles Major's novel, "Dorothy Vernon of Haddon Hall." William Lowery, who is now playing the title-role for Julia Marlowe in The Cavalier, will be Miss Galland's leading man and Frank Loese has been specially engaged to assume an important role.

REHAN.—Ada Rehan and Otis Skinner will next season appear together in repertoire under the management of Liebler and Company. The plays presented will be The School for Scandal, The Merchant of Venice and The Taming of the Shrew. Their tour will begin about Oct. 20 and will last for twenty-five weeks. Miss Rehan sailed for England Wednesday on the New York.

SMITH.—Upon the demolition of the old Boston Museum, a portrait of the late W. H. Smith, or William Henry Sedley, as was his family name, will be presented to his daughter, Mrs. Sol Smith, by Moses Kimball, who, despite the fact that he has received many offers for the portrait, has decided to make this disposition of it.

ALLEN.—Viola Allen has announced that she will next season appear in an elaborate production of Twelfth Night.

LUDERS.—Gustave Luders, the composer, arrived from Europe on Wednesday.

SORNA.—Agnes Sorna has been obliged to temporarily retire from the stage and enter a sanatorium in order that she may be treated for nervous disorders.

ADAMS.—Maude Adams is in Paris. She will probably spend the summer at Lake Geneva.

JEFFERSON.—In a certain speech at the Harlem Opera House on the evening of May 4 Joseph Jefferson declared that he had no intention of retiring from the stage as long as his health would permit him to continue.

SAVAGE.—Henry W. Savage, who has been traveling in France, Germany and Italy for several weeks in search of singers and new operas, sailed for America on the Kaiser Wilhelm der Grosse last Thursday.

LANGTRY.—Mrs. Langtry closed her season in Brooklyn on Saturday night, and on Wednesday will sail for Europe.

BARRYMORE.—Ethel Barrymore on Wednesday sailed for Europe on the Oceanic. She will pass some months abroad in rest and recreation.

RUSH.—Isidore Rush has been engaged by John C. Fisher for the principal role in The Medal and the Maid, the English musical comedy which he recently purchased.

ARMSTRONG.—Clare Armstrong left town yesterday to spend the summer on her plantation near Augusta, Ga. She will return about Aug. 1 to rehearse with Checkers, for which she has been re-engaged for next season.

ROGERS.—Mr. and Mrs. Robert Rogers will celebrate their wedding in Cleveland, Ohio, on May 12.

GOODALE.—George P. Goodale, dramatic editor of the Detroit Free Press, has arrived in town for the summer.

DROUET.—Mr. and Mrs. Robert Drouet sailed for Europe on the Minneapolis on May 9, and will return in August to direct rehearsals of Mr. Drouet's new play, The Captain's Interference, with which Robert Edison will open his season in Boston in September.

GLOSZ.—Rosemary Glosz has succeeded Anna Lichter as prima donna of the Prince of Pilsen at the Broadway. Miss Glosz, who has played leading roles in many light and comic operas, is the niece of Senator Reed Smoot, the Mormon senator from Utah.

PROFESSIONAL DOINGS.

had died at his home near San Francisco.
report was denied later in the day.

VAUDEVILLE.

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THE CLASSIC TRAVESTY ARTISTS

JULES AND ELLA GARRISON

Presenting Burlesque, Drama and Tragedy, Mr. Garrison introduces "The Address of Garrison to the Gladiators," the Classic Made Famous by the Late John McCullough.

JULES & ELLA GARRISON, burlesque tragedy stars, are the top liners on the Orpheum bill this week. In their initial performance last night they proved themselves capable of doing high class work. Their travesties on high tragedy are both humorous and artistic, and Mr. Garrison, in introducing his original conception of THE WAY TO THE CROSS, does a bit of serious acting that stamps him as a tragedian in the true sense. —Los Angeles Times, March 2, 1903.

JULES AND ELLA GARRISON are the LEADERS among BURLESQUE TRAGEDY acts. —Boston Herald, October 7, 1902.

Booked solid balance of this season, also 20 weeks out season. THIS WEEK PASTOR'S.

Next week, North & Freeman's, with Helen Fennell, Phila. and Boston to follow, then Garrison Phila. East Norwalk, Conn., until September 21st.

CLEVER

JESSIE COUTHOU

You Laugh With Her.

CIRCLE THEATRE, NEW YORK, WEEK MAY 11

"Her stories and imitations were sparkling with a fine sense of humor, and she displayed her versatility by mingling in a bit of pathos, which proved a rousing climax to her act." —Brooklyn Eagle, May 4, 1902.

MAJESTIC MUSICAL FOUR.

COLLINS—McDELL—TERRILL and SIMON.

Presenting an original Character Comedy Musical Skit by Mr. Aaron S. Hoffman. Carrying special scenery, props, etc. Introducing Saxophone Quartette; Brass Quartette (2 cornets, 2 trombones); Quartette of Organ Chimes; Xylophone Quartette and Mixed Quartette (Violin, Violoncello, Flute and Organ) All Play Responsible Parts.

OPEN FOR NEXT SEASON.

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THE 8 HILTONS

ALF, NELLIE and the Little wonder MASTER PERCY, in their delightful little sketch THE CORPORAL'S BIRTHDAY

Written expressly for them by Henry J. York. Special Scenery by Jeffries & Goodrich, Chicago.

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"HIS HEART'S DESIRE."

Barton and Ashley

Presenting CANAL BOAT SAL.

Tivoli Theatre, London.

8 weeks in conjunction with Canterbury & Paragon.

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A Vaudeville Musical Piece by W. W. PROSSER.

WE CARRY A FULL SET OF SCENERY FOR THIS ACT, made by F. Dod Ackerman. Will negotiate with Managers for Palace Comedy, Repertory or Vaudeville Companies, for season 1903 and 1904.

W. W. PROSSER, Dramatic Author.

Writer of A Countess for Revenue Only and A Necessary Missionary for Gracie Emmett, Train Twenty Minutes Late for J. Norton and Mabel Binkly, The Land of Two Moons for Robert and Mabel.

New work in preparation for Gracie Emmett, Mr. and Mrs. William Robyns, Lillian Burkhart, The Smelly Sketch Club, and other vaudeville players.

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HE SINGS AND TALKS.

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Will continue with the COUNSEL FOR THE DEFENSE in Vaudeville next season.

JUST AN IRISHMAN—THAT'S ALL.

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Will be at Pastor's soon and give the Managers a chance to look my work over.

BAILEY AND MADISON

Leave for Europe in August. Have few weeks open before that time.

Address all agents.

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MUSIC AND COMEDY.

This week Sheedy's Theatre, New Bedford, Mass. May 18 and 25 open. Also a few weeks for Parks.

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Presenting the refined comedy sketch, DETAINED ON BUSINESS.

Being kept pretty busy. Jumped from Bridgeport to Boston last Sunday night, playing two houses (Majestic and Music Hall), then back to Waterbury for the week.

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GREAT MEN—PAST AND PRESENT.

The most novel attraction in Vaudeville.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

(Continued from page 6.)

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SHAWNEE-OPERA HOUSE (Becher Brothers,

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins' Stock 4-9; very creditable production of Ma'melle to good business. The vaudeville bill included Johnstone Bennett, Dave Nowlin and Gladys Van Antwerp. Woman Against Woman 11-16.—LYCEUM THEATRE (Stock 4-9):

STEPHEN FITZPATRICK **HUNTING**
STARRING IN THE **FOR** CONCEDED TO BE THE CLEVEREST
COMEDY OF RECENT YEARS
POLITE COMEDY **HAWKINS**
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WILLIAMSVILLE—**GRAND OPERA HOUSE**: G. W. Brown, mng.; A. A. and J. J. Carpenter, Trng. And. 10-14. **W. L. Little** com. 20-22; good business; 6 m. A. Every Tue. and Sat.

STEVENS POINT—**NEW GRAND OPERA HOUSE** (William Hall, mng.): A. Millington, Trng. And. crowded. **K. J. Carpenter's** For Her Size 3. The. 10-14.

GRANDSON—**GRAND OPERA HOUSE**: New! **Minstrel** (Grand April 23, 25; house crowded. The. 10-14. **Telephone** Dial 3; good house. **Phantom's** Hall 7. Kennedy's Players 10-14.

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WAUPACA—CITY OPERA HOUSE (A. J. Harrison, mgr.): G. S. Galt's Two Nights in a Jail House; and company; large audience. H. J. Carpenter for the company.

WHEELER—GRAND OPERA HOUSE (H. Knorr, mgr.): Resurrection 1: co. and house and Carpenter's For Mr Saks 5: co. and house and William Owen 12.

PORTAGE—OPERA HOUSE (A. H. Cernuska, mgr.): Local Minstrel 1 to 2 R. O.; best of satisfaction. William Owen 12.

BARABOO—GRAND OPERA HOUSE (F. H. Smith, mgr.): Good Luck co. 4-6.

L.A. CROSSLAND THEATRE (C. Sims, mgr.): Mary Stuart to Gladi 5 to large audience.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Tim Murphy & William Owen 2.

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WYOMING.

LARAMIE—NEW GRAND (William Hayward)

CANADA.

ST. JOHN'S, N. B.—OPERA HOUSE (A. O. Schneider, mgr.): Daniel B. Ryan co. in *The Sign of the Cross*; and *Damon and Pyrrhus* April 28; business day: fine performances. A Devil's Auction, 1, 3 placed large orders. The Real Winner 2-4; business performance seemed to please. An American Number 7-9. A Dash of Kays 11-12. W. S. Hartline co. 25-June 6.—Harrison Brothers' Minstrels 4 (planned and business of St. John's).

HALIFAX.—Harrison Bros. Allice Miller. Agnes Thorne, Edna, and Robert Kelley have been secured by Manager W. S. Hartline for his summer co., opening here 25 in his friend from India.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Hancey, mgr.): Gordon Lyle Grand Opera co. in *Il Trovatore* April 29. Schedule of

Mrs. L. M. McGee in Among Friends; Dora
 Zell; Mrs. McGee; excellent. (See page 10)
COMRE OFFER, HOUSE (George H. Barr): Old
 house, 1000 1/2 St. Clair; \$1000. A few
 furniture. The Owner's Daughter, North Carolina
 Falls, a Canadian Volunteer, East Lyons, and Two
 Nights in a Bar Room.

HAIFAFA, N. S.—ACADEMY OF MUSIC G. D.
 Medicals, mgr.: A Devil's Auction April 27-30; fair
 business and co. G. D. Standard in the House
 Bank 1, 2; some very large. (See page 10)
 returned to Halifax in 1904 with the oldest
 others, John T. Raymond, and Emily Montague.
 An Enemy to the King G.—ITEM: Lillian Harwood
 fell from a ladder in the transformation scene of A
 Devil's Auction 30 and the role of Louis Brinn was
 acceptably taken by George Dempster.

WINNIPEG, MAN.—THEATRE (C. F. Walker
 and Co.): The House of the Living Dead,

slacks' Hall 25-30; good business; mediocre co. The
 Duncan floor 1, 2; fair production. Ross Cochran
 & Co. Food's Stock co. 7-9.
 1917-18. The 1917 Broadway Staged Free
 tival, conducted by Alexander Mackenzie; S. H. O.
 receipts \$5,000.

ST. CATHARINES, ONT.—GRAND OPERA
 HOUSE (C. H. Williams, mgr.): Adelphi Thurston in
 At Ours Corners & Collected home period. Kins
 & Co. Food's Stock co. 7-9.
 A Ward of France, Rapin. The Fetal Card and
 beria.

OTTAWA, ONT.—RUSSELL THEATRE (F. Gor-
 man, mgr.): Adelphi Thurston in At Ours Corners
 & Co. Food's Stock co. 7-9. GRAND OPERA HOUSE
 (J. B. Strathmore, mgr.): The American
 man 7-9. Aubrey Stock co. 11-12.

LONDON, ONT.—GRAND OPERA HOUSE (A. H.
 O'Neill, mgr.): King Dramatic co. 4-9; continuous
 light business; co. far above average. C. & J. Williams
 & Co. Food's Stock co. 11-12. G. Field's Minstrels
 13.

LONDON OPERA HOUSE (Aime Harvey, mgr.): Dark
 business.

GALT, ONT.—SCOTT'S OPERA HOUSE (C. Mc-
 Millan, mgr.): Young Stock co. 5 to small business.
 Reconstruction 12. A. G. Field's Minstrels 13. Other
 People's Money 22. Lord Strathmore 22.

CHATHAM, ONT.—GRAND OPERA HOUSE

SEMIWICKOKE, ONT.—**CLARENCE THEATRE** (H. Mortimer Hunter, mgr.): A Devil's Auction; 1; good attendance; excellent performance. Handled Stock co. 30-3; fair business.

SENIABOTON, ONT.—**GRAND OPERA HOUSE** (John Powell, mgr.): 2; American Buffalo co.; 2; well patronized. Concert (local) 31. Other People's Money 31.

VICTORIA, B. C.—**THEATRE** (Joseph Desmet, mgr.): Weston and Herbert Vandaville co. April 22 small house; poor performance.

QUINCY, ILL.—**24CURE CANTIER HALL** (G. B. Jones, mgr.): 2; Knight & Chalmers 4-5 opened a new house.

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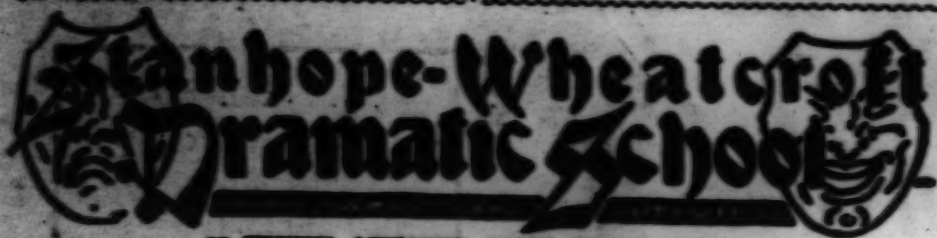
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